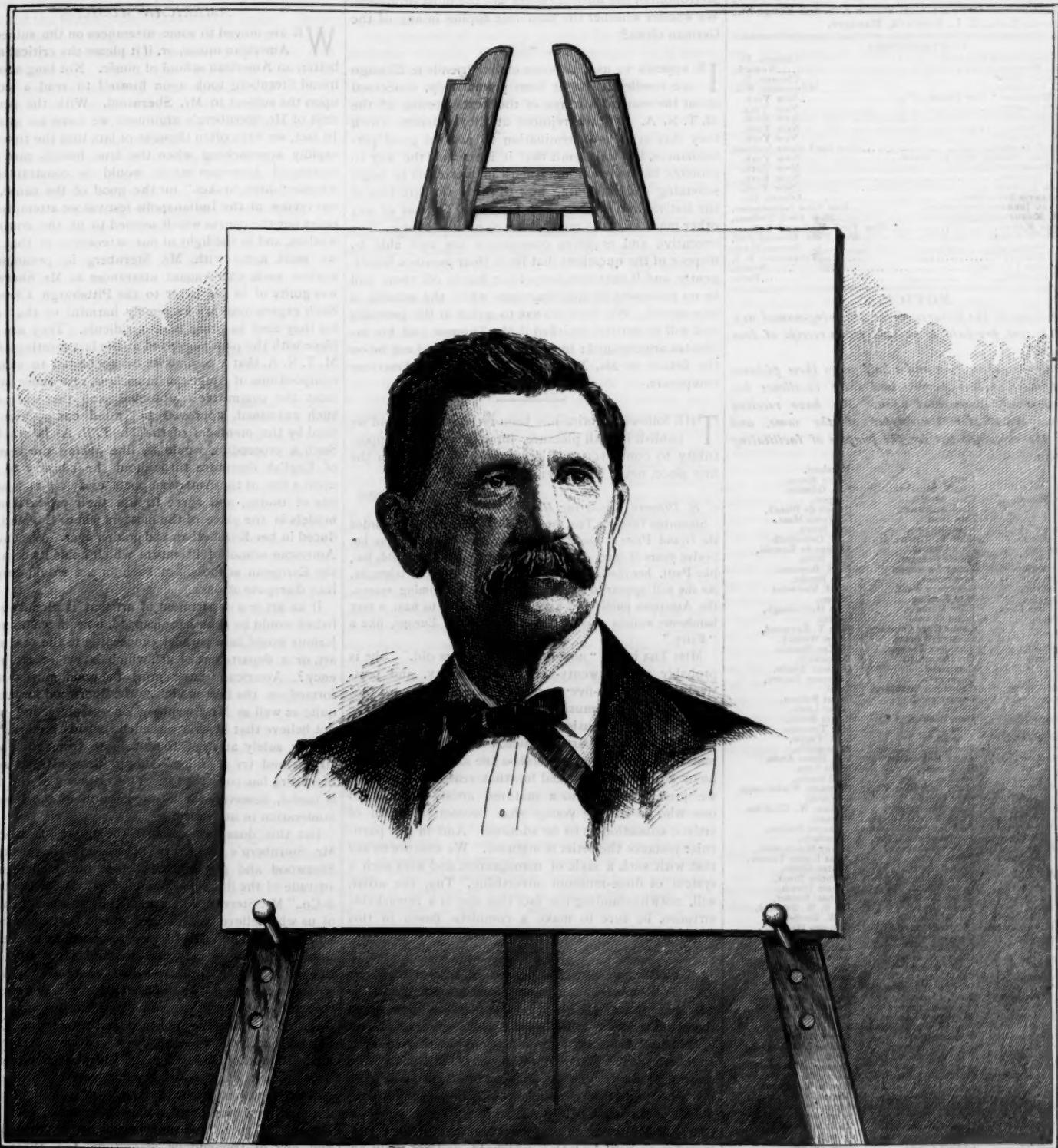




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THE MUSICAL COURIER.

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MARC A. BLUMENBERG.

OTTO FLOERSHEIM

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Lucca,	Marchese,
Sembrich,	Ivan E. Morawski,	Henry Mason,
Christine Nilsson,	Clara Morris,	F. S. Gilmore,
Scalchi,	Mary Anderson,	Nesper,
Trebelli,	Suzanne,	Hubert de Blanck,
Marie Rose,	Rose Cophian,	Domingo Maas,
Anne de Bellucca,	Chas. R. Thorne, Jr.	Max Bruch,
Etelka Gerster,	Kate Claxton,	L. G. Gottschalk,
Nordica,	Mauds Granger,	Antoine de Kotakai,
Josephine Yorke	Fanny Davenport,	S. B. Mills,
Emilie Ambré,	Januscheck,	E. M. Bowman,
Emma Thunby,	Genevieve Ward,	Otto Beaudis,
Teresa Carreño,	May Fielding,	W. H. Sherwood,
Kellogg, Clara L.—,	Elen Montejo,	Stagno,
Minnie Hauk,	Lillian Olcott,	John McCullough,
Materna,	Louise Gore Courtney,	Salvini,
Anna Louise Cary,	Richard Wagner,	John T. Raymond,
Emily Winant,	Theodore Thomas,	John T. Raymond,
Lena Little,	Dr. Damrosch,	John T. Raymond,
Murio-Celli,	Campasini,	McKea Rankin,
Chatterton-Bohrer,	Guadagnini,	Boscaud,
Mme. Fernandes,	Constantin Sternberg,	Osmund Tearle,
Lotta,	Dengremont,	Lawrence Barrett,
Minnie Palmer,	Galanzi,	Rossi,
Donaldi,	Hans Balatka,	Stuart Robson,
Marie Louise Dotti,	Abrucke,	James Lewis,
Geisinger,	Liberati,	Edwin Booth,
Fursch-Madi.—,	Ferranti,	Max Treuman,
Catherine Lewis,	Anton Rubinstein.	C. A. Cappa,
Zellie,	Del Puente,	Montegriffo,
Blanche Roosevelt,	Ferrari,	Mrs. Helen Ames,
Sarah Bernhardt,	Mine Julia Rive-King,	Maria Litta,
Titus d' Ernesti,	Hope Glenn,	Edith Maria,
Mr. & Mrs. Geo. Henschel,	Louis Blumenberg,	Hermann Winkelmann,
Charles M. Schmitz,	Frank Vander Stucken,	Donizetti,
Friedrich von Flotow,	Ferdinand von Hiller,	William W. Gilchrist,
Franz Lachner,	Robert Volkman,	Ferranti,
Heinrich Marschner,	Julius Rietz,	Meyerbeer,
Frederick Lask,	Max Heinrich,	Moritz Moszkowski,
Nestore Calvano,	E. A. Lebrede,	Anne Louise Tanner,
Willis Courtney,	Ovide Massin,	Filoteo Greco,
Josef Staudigl,	Alfredo Vivaldi,	Wilhelm Juncck,
Lalo Yeling,	Joseph Koszel,	Franz Liszt,
Mrs. Minnie Richards,	Dr. Jos. Godoy,	Michael Becker,
Florence Clinton-Sutro,	Carl Petersille,	D. S. N. Pendleton,
Calixa Lavallée,	Carl Retter,	F. W. Riesberg,
Clarence Eddy,	George Gümder,	Emmons Hamlin,
Fritz Abt,	Emil Liebling,	Otto Sutro,
Fannie Bloomfield,	Von Zandt,	Carl Faletz,
S. E. Jacobsen,	W. Edward Heimendahl,	Belle Cole,
C. Mortimer Wiske,	Mme. Clemelli,	Carl Millöcker,
J. O. Von Prochaska,	John M. Bagby,	Lowell Mason,
Edward A. Albert,	W. W. Waugh Lauder,	George Bizet,
Lili Lehmann,	Mrs. W. W. Waugh Lauder,	John A. Brookhaven,
William Caudius,	Edith Edwards,	Eduard H. Sherwood,
Franz Kneisel,	Carrie Han-King,	Ponchielli,
Leandro Campanari,	Pauline L'Allemand,	Verdi,
Franz Rummel,	Verdi,	Hummel Monument,
Blanche Stone Barton,	Clara Schumann,	Hector Berlioz Monument,
Amy Sherwin,	Joachim,	Haydn Monument,
Thomas Ryan,	Samuel S. Sanford,	Johann Svendsen,
Achille Errassi,	Frans List,	Anton Dvorak,
King Ludwig II,	Christine Dossert,	Saint-Saëns,
C. J. Joa. Brambach,	Dora Hennings,	Pablo Casals,
Henry Schmidleck,	A. A. Stanley,	Heitor Villa-Lobos,
John F. Lubitsch,	Erich Cambusen,	Jordan,
Wilhelm Gercke,	Charles Freydl,	Haas Richter,
Frank Taft,	Emil Basler,	Theresse Herbert-Poirier,
C. M. Von Weber,	Jesse Bartlett Davis,	Bertha Puron,
Edward Fisher,	Dory Nowell,	Carlos Sobrino,
Kate Rolla.	Willis Nowell,	George M. Nowell,
	August Hyllested,	William Mason,
	Gustav Hinrichs,	Faedeloup.

HOW about that Lennon fund in Boston? Mr. F. P. Bacon, of the *Boston Herald*, who should be acquainted with some of the details of the Lennon testimonial, and who should know at least into whose hands the money went, and who should also know who disbursed the expenses, should make use of the columns of the *Herald* to call public attention to the fact that no settlement has yet been made. Where is the Lennon fund? Who is holding the money? The Boston people want some light.

AMONG musicians the production of Weber's "Euryanthe" at the Metropolitan Opera-House the coming season will arouse quite as much interest as the performance of "Siegfried" and "Götterdämmerung." "Euryanthe" is in principle closely allied to Wagner's dramas, and its influence upon the development of the Bayreuth master is unmistakable. Its acceptance by Manager Stanton is another strong proof of that gentleman's high aims and of his conviction that financial success is to be reached by steady progress on the road of high ideals. A year ago some of the stockholders had their hearts set on ballets, but last season's experience with "Vienna Waltzes" effected a radical cure. At the Metropolitan the loftiest efforts are the most profitable. We wonder whether the same rule applies in any of the German cities?

IT appears to us that some of our friends in Chicago are needlessly, or at least prematurely, concerned about the musical features of the next meeting of the M. T. N. A. We are rejoiced at the evidences which they display of a determination to provide good performances, but we submit that it is scarcely the way to promote harmony among American musicians to begin scheming and intriguing now to throw the direction of the festival into the hands of Theodore Thomas or any other man. Let the matter take its natural course. The executive and program committees are well able to dispose of the questions that lie in their province intelligently, and if outsiders keep their hands off there will be no jealousies or heartburnings when the scheme is announced. We have no axe to grind in the premises and will be entirely satisfied if Mr. Thomas and his orchestra are engaged; but if they are it should not be on the fiction of Mr. Thomas's sympathy with American composers.

THE following notice has been received by us and we publish it with pleasure, for it gives us an opportunity to controvert a falsehood which should, in the first place, never have been propagated:

[Please notice and oblige.]

C. H. Dittman, *Chickering Hall, New York*:

Signorina Teresina Tua, the charming violiniste, was awarded the Grand Prize at the Paris Conservatory when she was but twelve years of age. She is now only twenty years old, but, like Patti, her *carrière* so far was a succession of triumphs. As she will appear in this country during the coming season, the American public will have an opportunity to hear a very handsome woman play, as they say of her in Europe, like a "Fairy."

Miss Tua is not "now only twenty years old." She is probably nearer twenty-seven than twenty, and positively over twenty-five years old. It seems absurd that the managers of a musical artist, one that appeals to the best elements in musical society, should lay such stress upon the age of the artist, which, to musical people, is a matter of no consequence, unless the artist is so old that he or she is incapacitated for that reason. Moreover, we prefer to listen to a matured artist, and not to one who is still so young that precocity instead of artistic education is to be admired. And in this particular instance the artist is matured. We venture to say that with such a style of management and with such a system of dime-museum advertising, Tua, the artist, will, notwithstanding the fact that she is a remarkable virtuoso, be sure to make a complete fiasco in this country.

FTER conferring the degree of Doctor of Music upon himself, the most ludicrous thing done by "Dr." Eberhard was his act of conferring upon one of the piano teachers in his rooms the degree of Master of Music. Conscientious musicians in this country, members of the American College of Musicians, and aspiring students, who are unaware of all this, may wonder when we state that a certain piano-teaching individual of the name of Otto Haak, who is engaged by "Dr." Eberhard at his rooms, had this degree conferred upon him by "Dr." Eberhard, and not only accepted it, but placed it next to his name on the title-pages of the pieces he published, which he calls musical compositions. On each of these published since that

convulsing event took place, Otto Haak pins behind his name the cabalistic letters M. M., which in the dialect of "Dr." Eberhard signifies Master of Music. And yet, notwithstanding this humbug and imprudence to go to the Legislature and get the privilege of conferring the degree of Doctor and of Master of Music, and then give the Doctor's degree to yourself and the Master's degree to one of your employees, these men seem to flourish in a manner, and, no doubt, they will continue so to do in their own sphere, for among musicians of position and character they are virtually unknown and unrecognized. Once more we notify the musical profession of the United States and Canada that we shall never cease in our efforts to destroy that cancer in the musical body of this land—the Doctor of Music degree, and we are proud to announce that the best musicians, upon whom it was in former years conferred by colleges and universities that have no musical curriculum, refuse to pin it to their names. Louis Maas will not use it; Bruno Oscar Klein, we are happy to say, will not use it, and there are a score of others who have long since seen the logic and justice of our position who will also not make use of it again.

AMERICAN MUSIC.

WE are moved to some utterances on the subject of American music, or, if it please the critical mind better, an American school of music. Not long ago our friend Sternberg took upon himself to read a lecture upon the subject to Mr. Sherwood. With the general drift of Mr. Sternberg's argument we have no quarrel. In fact, we have often thought of late that the time was rapidly approaching when the true friends and promoters of American music would be constrained to whistle "down brakes" for the good of the cause. In our review of the Indianapolis festival we attempted to point out the course which seemed to us the course of wisdom, and in the light of our utterances at that time we must agree with Mr. Sternberg in pronouncing against such extravagant utterances as Mr. Sherwood was guilty of in his letter to the Pittsburgh *Chronicle*. Such expressions are extremely harmful to the cause, for they tend to bring it into ridicule. They are of a piece with the plan suggested at the last meeting of the M. T. N. A. that a committee be appointed to examine compositions of American musicians, rate those which meet the committee's approval, and that thereupon such examined, approved and rated compositions be used by the members of the M. T. N. A. in teaching. Such a proceeding would be like asking the teachers of English literature throughout the country to pass upon a few of the American poets, essayists and novelists of to-day, and agree to use their productions as models in the place of the masters whom England produced in her Elizabethan and golden ages. We have an American school of literature which holds its own with the European schools, but such an act would bring it into disrepute at once.

If an art or a department of art that is already established would be thus handicapped, how much more injurious would be a parallel proceeding in the case of an art, or a department of art, which is yet in its incipiency? American music must be good music—music formed on the best models. Mr. Sherwood knows this quite as well as Mr. Sternberg or ourselves, and we do not believe that he ever intended that his remark, "But we can safely attempt to cut loose from their apron strings and try it alone," should be construed as Mr. Sternberg has construed it. The criticism of the latter is useful, however, for its inculcation of the lesson of moderation in utterance.

But this does not exhaust the questions raised by Mr. Sternberg's letter. In his anxiety to rebuke Mr. Sherwood and put himself before our readers in the attitude of the doughty champion of "Bach, Beethoven & Co." Mr. Sternberg has practically assumed to tell all of us who believe in American music that there can be no such thing, and this because forsooth, as he seems to think, America is only one hundred years old. Now, this is as utterly foolish as the contention which he writes to condemn. In the first place Mr. Sternberg is, through his thoughtlessness, utterly at sea in his history. It is only the political history of the United States that is compassed by a century. America is older than the Declaration of Independence, and the development of a national character, which he very correctly implies to be a condition precedent for a national art, has been going on a very long time indeed. If there had not been such a development, and one of tremendous magnitude, too, there never would have been any American history in the sense that Mr. Sternberg seems to conceive it. Our too swift critic should devote some of his energy to reading

up pre-revolutionary history. He should study for a few hours at least the different mental, moral and physical types which this country has produced before he denies to the American people as they exist now the capacity to originate a characteristic school in art. We are not saying that such a school exists—let this be understood—but only contending that it may exist, and that before, as a political people, we have passed through as many centuries of local history as the Germans, Italians or French. Mr. Sternberg would seem to want the American people to be born again, to lapse into a barbarism like that of the peoples who warred with the Romans in order that they might have a similar history. He forgets that the history of the Old World's nations is a part of our history, and that the differences in the schools of art in Europe are not so much aboriginal as they are the products of environment. The Franks who became Frenchmen were once closely related to the Franks who became Germans, or rather remained Germans, because they rebelled against Roman influences, and withdrew into their original forest homes. The English Puritan and the French Huguenot of the early colonial days became the patriotic Americans of the Revolution; and if they were not strongly marked types we can find none such in the history of civilizations. Have not the Western prairies developed types? Is not the temptation strong to say that the most thoroughly American man in our broad country to-day is the man of the Mississippi Valley, upon whom the territorial environment and our own peculiar social and political institutions work much more forcibly and directly than upon the inhabitants of the Atlantic Coast, who are subject at all times to European influences?

The effect of the fusion of many peoples into one in the work of nationalization we will not stop to discuss. But nations do not wait until they are unalterably fixed in character before they produce national schools. If they did national schools would never exist. The Englishman of Chaucer's time is not the Englishman of Tennyson's, any more than the American of to-day is the American of the days of Salem witchcraft. The law of the world is progress.

Mr. Sternberg tries to put back the dawn of an American school by dogmatically defining what a school is. His remarks as printed are not altogether clear, but we take it that he claims that a school must contain "some element" that is its exclusive property; also a "new aesthetical principle" drawn from the language of the country, and that it must be "a clear and unmistakable reflex of the character of its nationality." These things sound well, and there is just enough truth in them to make them plausible. In the highest instance we might even accept them as conclusive; but if we were to enforce them strictly in an estimate of the music of the civilized world we would have to reorganize musical history. Many of the "schools" in which we have fondly believed would have to go into the limbo of myths to keep William Tell company. What was Dutch in the Netherlands school of contrapuntists? What was Neapolitan or Florentine or Roman in the schools which had their origin in Naples, Florence and Rome? What does the music of Tschaikowsky (who, we take it, is the best representative of the Russian school) contain that "no other nation shares in?" What "new aesthetical principle derived from the language of the country" was brought to light by the Romantic School of Germany? In what respect was Gluck more German than he was French or Italian? Was Mozart any the less a German because he wrote for Italian librettos and Italian singers? Are not Gluck and Mozart worthy of being ranked with the founders of schools? Can the aesthetical principle of Wagner (not his application of it, mind) be said to be derived from the German language? Go to! We must not juggle with sounding phrases. Schools are the products of imitation. They are begotten by creative artists of strong individuality and conceived out of the desire to achieve success by emulating the methods of the strongly individual creative artist who has hit the taste of the people. In other words, they come into existence because younger composers who have something to say strive to say it in a way in which somebody who succeeded gave expression to their ideas. The success of the somebody in turn came from the fact that his mode of expression was "racy" of the people to whom he belonged. We do not see why Händel should not be set down as an English composer. He was a cosmopolitan in his education, but when he wrote operas in Germany and Italy he did not achieve a hundredth part of the success which he won later in London when he invented a form of entertainment peculiarly adapted to the taste of the English people. Händel is one of the great lights of music almost wholly as he presents himself in his oratorios; and his oratorios are English, though we cannot discover in them the "aesthetical

principle derived from the language of the country." Rhythms and melodic intervals are derived from the characteristic music, the folk-tunes, of a people. But rhythms and melodic intervals are not the only factors or elements in national schools of music. The Neapolitan school of opera writers were once addicted to the use of the "Scotch snap," and the same rhythmical figure is a marked feature of Magyar music; but the essence of the Neapolitan and Hungarian schools does not lie in the "Scotch snap" surely.

We are not hoping for an American school in a day or even in a decade. But some day the strong, successful writer will come and the school will quickly follow.

The "Professor" of Music.

Editors Musical Courier:

THE term or title "Professor" of music has well nigh died out in the Eastern States of the Union, but flourishes to an alarming extent in the South and West. In the West especially it is affected by the leading musical humbugs, and from the financial success attending its adoption by these impostors one is inclined to believe that the halo of magnificence that any itinerant potboi or jockey is able to crown himself with is still held in reverence by the mass of people in such States as Michigan, Ohio, Illinois, &c. (the latest named State to a lesser degree, perhaps, than the other two).

I was somewhat startled and surprised on looking over the prospectus of the M. T. N. A. to see among a list of names worthy of consideration in the musical world a number of "professors" of music of the very worst class. How these two classes mentioned can ever assimilate or allow themselves to be grouped together is a mystery which I have not yet been able to unravel.

The programs, too, of the concerts held at the last meeting were in instances beyond understanding. How the performance of a "caprice" or "polka" by some semi-professional young woman could benefit true art or its advocates is beyond my understanding. It may be all very nice for these young women and young men, who are still in their swaddling clothes, artistically speaking, to scramble away at a caprice or a Rubinstein valse, but is this any one of the objects that draw a body composed partly of intelligent artists together once a year for mutual interchange of thought? And, if so, what benefit can they expect to derive from it? It is as foolish as to ask a "professor," who had served some nineteen years as store porter and several years as wandering minstrel and jockey combined, to read a paper on the merits and demerits of the "Pianoforte Concerto!" Now if they were to engage, or even only invite, such a class of men to come and amuse them for a half hour or so by reading such nonsense, I should be the first (were I a member of the M. T. N. A.) to vote for them. But it seems this class are invited seriously to propound their own individual ideas on subjects they know absolutely nothing about, and before an audience among which may be found pianists and composers of no mean standing.

Not many months ago I had the misfortune to have to listen to the pianoforte expounding of two amateur lady pianists, pupils of a veritable "professor," who were advertised, or rather announced, as going to play before the M. T. N. A. at its last meeting in Indianapolis. If the pieces were there performed in the unique style of conception and execution as I heard them, I can only imagine that there must have been a general scattering among the unfortunate audience. These performers were advanced and admired pupils of a "professor" who stands in quite a high official position of the association, but whose powers as pianist, composer, theorist, critic and so on are even more enshrouded in gloom, mystery and smoke than the legends of the year 1000 B. C.

And yet this individual stands among a bevy of teachers and amateur assistants as "Imperator," and is looked up to by a large class of society in the town he blossoms in as a peerless "Crichton" in music. Naturally his followers belong to that wonderful class which one finds in such superlative perfection in the West, the *nouveau riche*; but isn't one inclined to think that if the title "professor" could, by hook or crook, be shorn from this celebrated "maestro's" pate, even the vulgar rich, the good-natured folk, so easily influenced by show or "racket," would be inclined to investigate the transcendent claims of their musical "idol" and perhaps begin themselves to get a start on the road to knowledge by finding, as they assuredly would, that the "professor" is not only "wanting" and deficient to an alarming degree, but that he is an ignoramus, a charlatan of the worst possible kind.

In days gone by there lay great danger in the chance that the extraordinary number of German and Polish counts who had adopted music teaching in this country as a *dernier ressort* for a living would ultimately outnumber the pupils. Apprehension on this grave point is now somewhat lessened, but the full comprehension of the damage to art and music done by the musical "professor" has not been fully realized, although the intelligent people in nearly all communities are beginning to "smell a rat," and I do not doubt that before the end of the year 1899 the "professors" will have vanished from the field of music here in America, even if it takes brindled bulldogs and wolves to exterminate them.

ANTON STRELEZKI.

The Tremont School of Music, 550 Tremont-st., Boston, has been enlarged considerably during the summer and the accommodations for pupils are now better than ever.

Latest from the London "Figaro."

Reports are current that Mrs. Pauline Lucca has signed an engagement to take a farewell of America next year, and that she will be paid £280 per night. The rumor is probably imaginative, and at any rate Mr. Abbey has nothing to do with it. At present he has settled only his theatrical schemes at Wallack's Theatre, his Patti tour, which will begin at Buenos Ayres on Easter Monday, and the tour with little Josef Hofmann, which will begin on November 25. Mrs. Patti will probably sing only once in London this autumn, at a concert to be given by Mr. Ambrose Austin at St. James's Hall in November. She will also undertake a provincial tour, the date of which I have already announced, the entrepreneurs being Messrs. Harrison & Harrison, of Birmingham.

* * *

The death is announced at Berlin of Mr. Franz Commer, founder and president of the Berlin Tonkünstler Verein. He was born at Cologne in 1813, and was for many years a strong champion of the music of Bach. He was an acknowledged authority upon old church music, and edited thirteen volumes of half-forgotten works of the fifteenth, sixteenth and seventeenth centuries, including masses, motets and organ pieces. He also edited six volumes of organ compositions of the sixteenth, seventeenth and eighteenth centuries. Commer was a pupil of Joseph Klein, Leibl, Rungenhagen, A. W. Bach and A. B. Marx, and was for many years librarian to the Königliche Musik-Institut.

* * *

Mrs. Valleria, with a concert party consisting of herself, Mrs. Antoinette Sterling, Messrs. Harley, Maybrick, De Swert and Naylor, will start on a provincial concert tour on the 17th prox.

* * *

Messrs. Jean and Edouard de Reszke will take part in the centenary celebration of "Don Giovanni" in Paris next month. London seems likely to be almost the only important capital in Europe where the centennial is not to be observed by a performance of Mozart's serious masterpiece.

* * *

The New York MUSICAL COURIER states that a letter has been received from Mr. Carl Rosa by an American friend to the effect that he would like, under certain conditions, to take his company across the Atlantic.

* * *

Mr. Andrew Black, the Glasgow baritone, who recently won a success at the Crystal Palace, has been engaged for the National Opera Company, New York.

The Arion's New Club-House.

THE festivities with which the Arion Society opened their new half-million dollar club-house on Saturday night last were in every respect befitting the occasion. The building is a superb structure at Fifty-ninth-st. and Park-ave. and is in the Italian Renaissance style, with the exception of the *Kneipe*, which is in the German medieval. The club-house interior is most magnificently got up. Large halls, spacious rooms and an enormous concert-hall at the top of the building—thirty-nine feet high, sixty-three in width and 120 feet in length—all go toward making this one of the finest buildings in the city. There were music and rejoicing and speechmaking and *Gemäthlichkeit* in general. And everybody was there; representatives from every profession and business in the city were present. In every group a score of notabilities could be counted and a mere mention of but a few would be positively confusing. Suffice it to say that all that New York has in the way of distinguished people were there, and the Arions vied with each other in making their guests happy and they succeeded thoroughly. The music was exceptionally good, a grand festival march and a hymn specially composed for the occasion from the talented pen of the society's conductor, Mr. Frank Van der Stucken, being given. The musical interests of the society are ably guided by Mr. Van der Stucken.

FOREIGN NOTES.

... Berlioz's "Requiem" is on the next important program at Amsterdam.

... The Leipzig *Signale* is mistaken in its statement that Mr. Stanton, of the Metropolitan Opera-House, had engaged Paulina Lucca.

... Parlon, the director at Kreuznach, has resigned, and within a few days after this became known over fifty applications had been received.

... The Hamburg opera season opened September 1 with the "Huguenots." The Royal Opera at Berlin opened on the same night with "Aida."

... Lindner, the cellist, died in Heidelberg, August 19. He resided in Carlsruhe and was in Heidelberg on account of an operation, which resulted in his death.

... Mr. Goring Thomas has recovered from his serious accident, and is now engaged in writing a new opera for the Carl Rosa Opera Company. The libretto is by Mr. F. Corder.

... Sarasate gave his usual annual four charity concerts in his native town, Pamplona, this summer. He played compositions by Beethoven, Bruch, Raff, Wieniawski and many of his own works. Sarasate will concertize this coming winter in Austria and Russia.

PERSONALS.

THE RESONATOR AT LAST.—The September number of the *Cornhill Magazine* contains a curiously weird little story entitled "A Phenomenal Voice," which tells how an Italian singer in possession of a voice of unexampled power suddenly burst upon the operatic world of Paris, and continued to astonish his admirers, till one night he vanished without warning or explanation, beyond the curt announcement that he had "lost his voice." Years afterward the writer, having occasion to engage the services of a poor Italian professor, is supposed to discover in this broken-down person the great basso of other days, and to learn from him the true history of his sudden disappearance. The "phenomenal voice" was simply the result of a mechanical contrivance akin to the lost secret of the mask-makers of antiquity, but affixed to the palate of the singer. It was the device of a mysterious inventor who, being ignorant of music, was content to share the salary of the supposed great basso, while jealously insisting on his treasure being returned to his keeping every night. There is no need to relate the catastrophe by which on one fatal evening "the Signor" literally lost his voice and found his brilliant operatic career suddenly and irrevocably closed. The notion is well worthy of the imagination of the author of "The Strange Case of Dr. Jekyll and Mr. Hyde." But the oddest part of the matter is that there appears to be some prospect of this quaint fancy proving to be only sober truth. Mr. A. Bach, an Edinburgh music teacher and author of various works on the human voice, claims to have invented an instrument called by him a "Resonator," which fits into the palate, as described in the story, and is said marvelously to increase the power of the voice. It is very probable that the writer in the *Cornhill* never heard of Mr. Bach or his invention. Though not yet made public, the "Resonator" has, we believe, been examined by Professor Tyn dall, who will probably have something to say about it.—*Galigani's Messenger*.

ABOUT MR. SCHLESINGER.—Mr. Sebastian Schlesinger, whose delightful compositions are so well known by musicians, has recently dedicated a new chorus to the German Liederkranz. The text is from Celial Thaxter's poem, "A Bird's Farewell."

THE M. T. N. A. REVISION COMMITTEE.—The committee of the M. T. N. A. on the revision of the constitution has been appointed by President Max Leckner. Mr. Johannes Wolfram, of Canton, Ohio, the author of the original resolution, is chairman, and the other members are E. M. Bowman, Newark; Thomas à Becket, Philadelphia; J. C. Fillmore, Milwaukee, and W. F. Heath, Fort Wayne, Ohio.

HE IS FOND OF MUSIC.—Mr. Dibler, the public executioner of Paris, is very fond of birds and music. He has a large and well-stocked aviary and is a capital performer on the violin.

PROFESSOR THOMPSON DEAD.—Prof. N. H. Thompson, instructor in music in the public schools of Springfield, Mass., died suddenly of heart disease at the Evans House last Friday night. He went here last year from New Hampshire, and has had grand success in his work. He was well known in Boston musical circles. He was apparently well at 9 o'clock and died before medical aid could reach him.

NOT BY JULES JORDAN.—It is simply an act of justice to state that the song, "The Dove and the Message," by Jordan, published and advertised by Oliver Ditson & Co., was not composed by Mr. Jules Jordan, of Providence, but by Julian Jordan, a brother of Jules Jordan.

DOWN ON THE BOULANGER MARCH.—Mayor Hewitt received a complaint last Friday from Ernest Kirstein, of 13 Seventh-st., who said he was informed by his son that at Grammar School 25 his son, who is a pupil, was compelled to hear "the now famous Boulanger March, a French street song, composed in one of the low dens of Paris." Mr. Kirstein asked, "Have we really no American airs now to play to the rising generation?" The Mayor is considering his reply.

REV. BROOKS TO OFFICIATE.—Rev. Phillips Brooks, of Boston, who arrived home last week from Europe, will officiate at the first society wedding of the autumn season, that of Miss Mary Chickering and Lieutenant Ruxton, of Ireland. It will take place at Trinity Church, Boston, to-morrow morning. The bridesmaids are to be Miss Shaw, daughter of Quincy A. Shaw, and Miss Laura Henshaw. A wedding breakfast will follow the ceremony, but there will be no reception. The bride and groom, after a brief wedding tour of a week, will sail for Lieutenant Ruxton's extensive estate in Ireland.

PATTI'S FAN.—Patti has a fan on which are the autographs of all the sovereigns of Europe. Here follows a selection of some: The Czar, "Nothing is so soothing as your singing." The Emperor of Germany, "To the ever-singing nightingale." Queen Christina, "To the Spanish woman from a queen who is proud to have her as a subject." Queen Victoria, "If King Lear is right in saying that a sweet voice is a precious gift in a woman, you are the richest of women." The Emperor and Empress of Austria have merely signed. Mr. Thiers, at the time he was President of the Republic, wrote, "Queen of song, I stretch forth my hand to thee."—*Paris Figaro*.

VERDI AND THE HAND ORGANS.—A German newspaper relates a story of the composer Verdi. Some years ago Verdi was visited by a friend in a small bathing-place, where he was found quartered in a little room, which, he said, served at once as dining, dwelling and bed room. As the visitor expressed surprise, Verdi broke in, "Oh, I have two other large rooms, but I keep

the articles hired by me in them." With this the composer rose from his seat, opened a door and showed his astonished visitor ninety-five barrel-organs, remarking, "When I came here all these organs played 'Rigoletto,' 'Trovatore' and similar stuff. I have hired them from the owners. I pay about 1,500 lire, and now I can enjoy my summer rest without being disturbed."

AN ORGANIST'S PECULIAR DEATH.—San Antonio, Tex., September 16.—Prof. Udo Rhodus, a prominent musician of this city, died yesterday under most peculiar circumstances. About 3 o'clock he visited Odd Fellows' Hall in the third story of the lodge building, for the purpose of regulating and tuning the organ. He was alone in the lodge-room and people in the streets below heard him play two or three airs on the organ. About 5 o'clock one of his friends began looking for him and traced him to Odd Fellows' Hall. On entering the room he saw Rhodus sitting before the organ, leaning over a little, grasping a key with his right hand. He spoke to him, but received no reply. Upon closer inspection it was discovered that Professor Rhodus had been dead fully an hour. Death must have come instantly, for the dead musician's head was turned with ear toward the key-board as though listening for a false note. Death resulted from apoplexy. Professor Rhodus was only thirty-two years of age, and one of the first organists of the South.—*Buffalo Evening News*.

THE FIRST WHO PAID TO HEAR RUBINSTEIN.—The other day Rubinstein entertained a large number of visitors at his house, and several ladies amused themselves by looking through an album belonging to the great pianist. On one of the first pages they found a faded likeness of an old Polish Jew, and wondered how it got there. In answer to their inquiry Rubinstein said with a smile: "That is a personage in whom I am greatly interested, and I shall be happy to inform you how we became acquainted. I was very young at the time, and had advertised my first concert in a Polish town. For half a day I had been sitting at the pay-desk, but nobody seemed inclined to purchase tickets for a piano-forte recital, and it looked as if my audience would be composed entirely of those to whom free passes had been distributed. Suddenly an old Jew who had just made a good bargain came to the desk, threw down a ruble and said, 'I'll take half a dozen tickets.' This, my first paying hearer, caused me such inexpressible delight that on visiting the town several years later I had him photographed at my cost in order to have his portrait as a memento of my early struggles."—*St. Petersburg Nova Vremya*.

MR. J. F. VON DER HEIDE RETURNS.—Mr. J. F. Von der Heide has returned from his European trip and will resume at once. He visited Hamburg, Berlin, Dresden, Prague, Vienna, Buda-Pesth, Carlsbad and Teplitz.

SUMMER MUSIC IN ST. PETERSBURG.—One of the best orchestras that plays in summer in St. Petersburg is that under Director Hlawatsch, consisting of sixty musicians, which plays every day at Powloosk, a suburb. This director has during the past summer given the St. Petersburg music-lovers a taste of Russian orchestral music composed by Glinka, Tschaikovsky, Mussorgsky, Rimsky-Korsakow, Batoriukoff, Seroff, Cui, Borodin, Davidoff, Rubinstein, Napravnik and Dargomilsky. The concerts are continued during the fall under the direction of Albert Vinzentini.

A "HERALD" CABLE ON LEISINGER.—It will be remembered that Miss Leisinger, of the Berlin Opera, was treated with certain indignities on her appearance in "Faust," in Paris, and that she left the city at once. The *New York Herald* has been interviewing on the subject, and the subjoined cable from Berlin tells the result:

BERLIN, September 15, 1887.—There is no disposition among Berlin critics or opera managers to impute Miss Leisinger's abrupt retreat from Paris to French hatred for all that is German. While it is the general feeling that no German singer could be a permanent success in Paris, it is nevertheless acknowledged that Miss Leisinger had pretty fair criticism after the first performance of "Faust," in which it was thought she probably did sing badly, through excitement and nervousness produced by numerous attacks on her in the French musical papers, as well as by anonymous letters.

As regards her voice there is some difference of opinion, but all the critics I have seen agree in denouncing her with perfect execution, but a style so essentially German as to be certainly distasteful to the Parisians.

It is generally said that Miss Leisinger's Berlin career will not be affected by her Paris failure, as she is too firmly fixed as an Opera-House favorite. She will, undoubtedly, be offered a re-engagement at once, and when she appears she will receive a great popular ovation, as the general public are inclined to think her the victim of French hatred.

The following interviews express the opinions prevailing among the highest musical authorities of Berlin. Director Von Stranz, of the Royal Opera-House, said:

"Miss Leisinger is talented and pretty and has a good voice, but is young. She has only just made her début here. She failed in Paris because she was too ambitious and attempted parts for which she was not thoroughly prepared. It was her ambition much more than her voice or unfriendly Parisian criticism which caused her failure in 'Faust.'

"She is a favorite with opera managers as well as with that part of the German public which is familiar with her voice; hence she will possibly be re-engaged here. Her Paris failure, having been due largely to nervousness and to having attempted too much, probably has not injured her career, though there is always danger that, like a racehorse that has got a bad fall over the hurdles, she will not be thoroughly reliable again."

Graf Hochberg, intendant of the Royal theatres, was too much occupied with a new play to discuss Miss Leisinger's departure from Paris, but he informed me that she might not get re-engaged. There would be no certainty of her re-engagement for several days.

Professor Ehrlich, the noted musical critic of the *Berliner Tagblatt*, said:

"Miss Leisinger was scared beforehand by the adverse comments of hosts of small French dramatic papers. Anticipating a failure she naturally did not do her best. The after-criticism was fair and favorable. The role of Marguerite is well suited to her powers. She has sung many first-class lyrical parts in Berlin, and was a great success and was much liked here."

"She is too German in all her parts, shows too much inner feeling and is

too much affected by expressions of disapprobation even to succeed in Paris, being utterly unsuited to French taste. The Paris verdict will not harm her. Perhaps even it will make her more popular in Berlin."

Mr. Urban, another well-known critic, said:

"There was no anti-German feeling shown at the production of 'Faust,' and the after-criticisms were rather favorable. Our Paris correspondent carefully watched the Opera-House during the performance and afterward, and read all the notices."

"He reports that the claim that the retirement of Miss Leisinger was due to Deutschfeindlichkeit is entirely unfounded. She is a singer without heart—cold but technically perfect, and with a girlishness that makes her a great favorite in Berlin. She undoubtedly will be well received when she returns to Berlin—all the more so because people will feel that she was sacrificed to a hatred for her nation."

Among the theatrical managers I find the general feeling is that Miss Leisinger has received an excellent advertisement of a type not at all calculated to injure her in Berlin; moreover, that her attractions, voice and influential backing are certain to secure her a great success when she reappears in Berlin.

Among singers and actresses I hear only praise for Miss Leisinger and her voice. She left Berlin for Paris contrary to the advice of all her friends and in spite of good offers from the Royal Opera-House.

A STATUE OF VICTOR MASSE.—The town of Lorient, France, in which Victor Massé, who died in Paris in 1884, was born, has erected a statue to his memory which will soon be dedicated. The Paris delegation at the dedication will be Ambroise Thomas, Saint-Saëns and Leo Delibes.

MR. BECKER GETS ANOTHER LETTER OF COMMENDATION.—The following explains itself:

New York, September 16, 1887.

Mr. Gustav L. Becker:

MY DEAR SIR.—It gives me pleasure to be able to endorse your "Manumoneon" and recommend it in the highest degree, and above all other mechanical devices, for strengthening and developing the muscles of the fingers, hand and arm.

I can only trust that it will come into the hands of all my pupils and friends, as I consider that no pianist or student of the piano can afford to be without one.

The variety of ways in which the "Manumoneon" can be used is another reason why it should be preferred to any other technical machine or device. Wishing you much success, I am,

Yours truly,

ANTON STRELEZKI.

EVIDENTLY MR. WILKINS REFERS TO MR. EDGAR H. SHERWOOD.—The following card appeared in a Rochester paper. Both Mr. Sherwood and Mr. Wilkins reside in Rochester and give lessons there:

Editor Union and Advertiser:

DEAR SIR.—In the musical column of a city journal it was announced a day or two since that Miss E. M. Rich, directress of the musical department of Minnesota Academy, at Owatonna, Minn., is a pupil of another teacher residing in this city. I have called the attention of the editor of the journal in question to the injustice of the statement.

Miss Rich studied music with me several years, beginning in April, 1878, and has made all her success in her present position by following my methods of musical training. She has taken lessons of me as lately as last summer, and continues to teach my methods, and ought, therefore, in fairness, to be called my pupil, rather than another's.

HERVE D. WILKINS,

THE CZAR AS A MUSIC TEACHER.—A letter from St. Petersburg to one of the Vienna papers says that the Czar is much absorbed just now by giving lessons on the piano-forte to his little daughter, the Grand Duchess Xenia, who has made marked progress under her father's instruction. His Majesty dislikes the classical composers, and teaches his daughter exclusively dance music. The child has been promised a long-coveted bracelet if she learns a favorite waltz of the Czar's by next month.—*London Telegraph*.

HOME NEWS.

—Miss Marguerite Hall, a Boston girl, has been successful as a singer in London.

—Cappa and the Seventh Regiment Band left San Francisco for New York last Sunday.

—The Hebrew Standard, a valuable paper of its class, entered upon its sixth year on Monday.

—F. Marion Crawford's new national hymn, set to the music of "Hail Columbia," was sung by a chorus of 200 men and 2,000 children at the Constitutional celebration at Philadelphia last Saturday.

—The Boston Ideals began rehearsing last Monday. The season opens on October 7 at Portland, Me. George Loesch is musical conductor and De Lussan, as *Carmen*, will be one of the chief attractions.

—Miss Agnes Huntingdon had an offer from Abbey to sing in the Gerster Concert Company, but had to decline, as she had already accepted an engagement in the new opera company, "The Bostonians."

—L. A. Darling, who for the past twelve months has acceptably filled the position of choirmaster and organist at St. Mathew's Church, South Boston, and St. Mary's, Dorchester, Boston, has accepted a position in St. Paul, Minn., and will leave for that place this week.

—Novello, Ewer & Co.'s latest list of oratorios and cantatas is remarkable, not only for the wealth of the subjects, but also for the quality of the works of this class published by that house. For instance, there are among others Beethoven's "Praise of Music," Dudley Buck's "Light of Asia," Cowen's "Sleeping Beauty," Dvorak's "Saint Ludmila" and "The Spectre's Bride," Gade's "Psyche," Gernsheim's "Salamis," Gounod's "Redemption" and "Mors et Vita," Mackenzie's "Jubilee Ode" and "Rose of Sharon," Saint-Saëns's "The Heavens Declare," Schumann's "The Minstrel's Curse" and "The King's Son," and Arthur Sullivan's "Golden Legend" and many other works of the same character, making an aggregation of unusual attraction.

—The latest advertising cards of Sohmer & Co. are highly attractive.

—Miss Dora Henninges, of Cleveland, has been in the city and returned to her home last night. She will sing here this season.

—Mr. W. Waugh Lauder gave his first piano recital at Sleeper Hall (New England Conservatory of Music), Boston, last Thursday. Mr. Lauder is now located permanently in Boston.

—Among the arrivals on the Aurania from Liverpool on Sunday were Mrs. Hastreiter, Miss Marie Engle and her manager, Amberg. Miss Engle will appear in opera at the Academy of Music, it is said.

—Anton Strelezki will begin a series of piano recitals through the West on Wednesday next, beginning at Erie, Pa. He will play in Cleveland, Indianapolis, Detroit and Chicago and other cities. The Knabe piano will be used by Mr. Strelezki.

—Fifteen hundred dollars more have been spent by the directors of this year's Worcester Festival than ever before. The extra inducement furnished by this increase of expense has, however, attracted more attention to the festival, and \$1,915 more were received on the first day's ticket sale than last year.

—Mr. Calixa Lavallée has just returned to the city, after an absence of ten weeks in the mountains of New Hampshire. He has resumed instruction on the piano, harmony and composition, and judging from the number of pupils already on his list he will have a very large class this year.—*Boston Home Journal*.

—We understand that the National Conservatory of Music (Mrs. Thurber's) is anxious to secure the services of Ilma di Murska as the leading singing teacher of the institution. The visit of Di Murska to this country affords the conservatory the opportunity of securing a remarkably able vocalist and one who would attract wide attention.

Charles Rehm.

MR. CHARLES REHM was born in Drakenburg, near Nienburg, Hanover, and received his first instruction in music at the age of nine years. His father and all his relations were musicians; of course this awakened in him the love of music at even such an early age. His favorite instruments have always been the piano, violin and cornet. At the age of fifteen years he joined the Seventh Infantry Band, stationed in the city of Nienburg. His teacher on the clarinet was the leader of this band, and on that account it was an easy task for young Rehm to enter it at such an early age. From that time on a new field was opened to him, and his musical enthusiasm and performance were taken notice of by several musical celebrities. On the day of his departure for America he received complimentary acknowledgments from B. Sommerlatt, musical director of Hanover; A. Thomas, musical director of Osnabück, and others.

In 1854 young Rehm arrived in this city, and at his first engagement played a cornet solo in a concert given by the Teutonia Singing Society at Washington Hall. After that time he played solos in several concerts. In 1856 the members of Dodsworth's Second Regiment Band elected him as their conductor, and he was also engaged at Niblo's Garden in English and Italian opera, at Laura Keene's Theatre and at the Palace Garden. In 1859 he was elected a member of the New York Philharmonic Society.

In 1860 he became leader of the Governor's Island Recruiting Service Band, and in this position he worked to the satisfaction of the public and his superior officers. During the late war Mr. Rehm wrote "Our National Union March," which he dedicated to the late President Abraham Lincoln and for which he received flattering letters from President Lincoln, Hon. E. M. Stanton, Secretary of War; Hon. Salmon P. Chase, Secretary of the Treasury, and Major-General McClellan. In 1867 he resigned his position on Governor's Island and started the New Jersey Musical Institute at Jersey City Heights, where he gave piano and violin instructions and also started three juvenile brass bands, composed of boys from eight to thirteen years of age. Concerts were given by Mr. Rehm's juvenile bands at Jersey City, Hoboken, Newark, &c., also at Steinway Hall, New York, for the benefit of the New York German Hospital, with the greatest success.

In 1871 the Twenty-second Regiment, N. G. S. N. Y., wanted to organize a new band for their regiment, and the music committee had two candidates on their list to choose from; but before they concluded whom to take for leader they sent out letters inquiring of the ability of these two candidates. Mr. Rehm's recommendations were most favorable, and so he received the position. The gentlemen in favor of Mr. Rehm were Carl Bergmann, Henry C. Timm, Harry Sanderson, George Bristol, D. L. Dowling and C. S. Grafulla. In 1872 he received the appointment as organist in the cadets' chapel and as leader and instructor of music at the United States Military Academy, West Point, N. Y. While there he got the most flattering acknowledgments from William H. Belknap, Secretary of War; Brig.-Gen. Thomas H. Ruger, superintendent of the United States Military Academy, and the United States Centennial Commission, Philadelphia, 1876.

Mr. Rehm resigned his various positions at West Point on March 31, 1887, on account of sickness, which prevented him for some time doing justice to all his duties, and after having recovered his full health he concluded to choose a larger field of action by coming to New York city and opening a musical institute at 230 East Thirteenth-st. There, in connection with his son, William C. Rehm, and other well-known theatrical and practical artists, Mr. Rehm announces that he is prepared to receive pupils

for instruction. The instruments taught are piano, organ, violin, cornet, violoncello, &c., also voice culture. Charles Rehm will instruct orchestras, brass and reed bands and also teach pupils to arrange for them. An experience of many years as teacher and composer enables him to guarantee a speedy advancement of his pupils.

References: Messrs. Steinway & Sons, Sohmer & Co., G. Schirmer, Martens Brothers, Wm. A. Pond & Co., Ditson & Co. and THE MUSICAL COURIER. For terms, &c., apply at 230 East Thirteenth-st.

"Otello" May be Given.

THE concert company under the management of Campanini, which will give a series of concerts in New York and throughout the country, in which Campanini will also sing, on its return to New York may give a season of opera, the chief attraction of which would be Verdi's "Otello." Mr. Fred. A. Schwab is now booking the concert company. The reason why it is impossible to announce definitely that "Otello" will be placed in the opera repertory of the company is due to the fact that the privilege of production has not been yet arranged and the chief role, the tenor role, has not yet been filled. Campanini is negotiating to have Tamagno, one of the leading living tenors of Italian opera, here to fill the role, and there is a possibility that he will come here for that purpose if he can be induced to modify his terms. As announced in THE MUSICAL COURIER some weeks ago, Tamagno received \$900 every time he sang *Otello* in Milan, and such an honorarium in Milan seems to justify him, in accordance with tradition, to ask what he is reported as demanding, viz., \$2,000 every time he appears. We believe \$1,200 a night has been offered to the tenor, but has up to date not been accepted by him.

Should "Otello" be produced, the wife of Cleofante Campanini, the conductor, known as Fedrozzini, would be cast for the part of Desdemona and Galassi would sing Iago, Cleofante Campanini conducting. The latter and his wife are engaged at Madrid during the carnival season, and should the arrangement be made they would leave for the United States immediately after the carnival.

Attributed to Mr. Locke.

CAN it be possible that Mr. Locke is responsible for some of the statements attributed to him in the following article, taken from the *New York Times* of Monday week ago?

PHILADELPHIA, September 11.—Charles E. Locke, who was the manager of the American Opera Company, which was wrecked on the rocks of financial misfortune, came over from New York to-day to arrange with Managers Nixon and Zimmerman, of the Chestnut Street Opera-House and Theatre, for the appearance of "The National Opera" in this city. The new company has just been organized, and is composed of several of the artists of the defunct American Opera Company, with a number of other singers who have won fame in Europe and will make their first bow to an American audience at the Academy of Music, in this city, on the 7th of next November. In order to secure the Academy for that date, Mr. Locke, who figures as the "proprietor of the National Opera," had to pay a bonus of \$1,000 to a theatrical manager who had rented the Academy for the week beginning November 7.

All the principal details for the appearance of the new opera company in this city were arranged in the short time Mr. Locke was here, and he went back to New York on the 4 o'clock train. The first appearance of the company in America will be in this city, and Rubinstein's "Nero," which was such a success at the Metropolitan Opera-House in New York last season, will be given the first night. During the week "Faust," "Lohengrin," "The Prophet" and "The Queen of Sheba" will be produced. Mr. Locke has purchased the American right to produce for several years "The Queen of Sheba" and "Nero" in this country. Most of the scenery for the new company is being painted in New York now, and the costumes, which will be very elegant, are being made in New York and Paris. The costumes and scenery, Manager Locke says, will cost \$100,000. There will be 100 tons of scenery, and it will be carried around the country in five special cars.

After a week in this city the company will go to Baltimore, Washington, Pittsburgh, Cincinnati, St. Louis, Chicago and all the big Western cities, reaching Boston early in January and New York in February. Mr. Locke, when asked by a Philadelphia *Times* reporter why the company was to begin its career in this city, said:

"Philadelphia is one of the foremost cities in the country for the production of grand opera. Last year the first day's sale of seats for the American Opera troupe was the largest in the history of that company."

Gustav Hinrichs, who was Theodore Thomas's assistant conductor last season, will be the conductor of the company. There will be 300 persons in the company and 50 musicians in the orchestra, including Cheshire, who was the harpist of the famous Hans Richter Orchestra, of Vienna. Among the leading artists there will be Emma Juch, Mrs. Fursch-Madi, Helen Hastreiter, Clara Poole, Amanda Fabris, Agnes Perings and Bertha Pierson. Of the male members of the company, contracts have been made with Sylva, the dramatic tenor, who created the rôle of *Nero* in Europe, and Barton McGuckin, who has been the leading tenor in England with Carl Rosa's company for the past four years. Ludwig, the baritone of the American Opera Company, has been

re-engaged, and also Alonso Stoddard, and a new English baritone named Black, who in Europe is pronounced a second Santley, is expected to make a big sensation in this country. Frank Vetta, an American, who has made a good reputation in London as a basso profundo, will sing the leading bass parts.

The chorus will be composed pretty much of the same material as was in the American Opera Company. While Mr. Locke says that the ballet is not essential to the artistic success of grand opera, he will have a ballet of forty competent dancers simply to interpret the ballad music written by Gounod for "Faust" and by Rubinstein for "Nero," and such other operas as require a ballet to prevent the mutilation of the score.

"Is there any stock for sale in the new company?" Mr. Locke was asked.

"No, sir," was the answer. "It is not a stock company. I don't think stock opera companies can succeed. This is absolutely my own company, and outside of my own means I have friends who will supply the necessary capital. None of those who were connected with the former company as backers have anything to do with the present company in any shape or form. The company will be conducted on a cash basis and a business basis. Every performance will be grand opera. The lighter works will be omitted from the company's repertory."

Manager Locke at first was not very communicative and the information was given reluctantly. When asked about a number of other matters in connection with the company, he said: "The official prospectus of the season will be issued in about two weeks. The season of the company will cover 140 nights." Manager Locke didn't want to talk about the American Opera Company, but when told that it was the popular impression that he received a salary of \$800 a week he warmed up and said:

"I know the opinion is extant that I received that amount, but it is wrong. I got \$1,000 a month, and if a man ever earned his salary I did, for I had a great deal to contend with. Many people no doubt think that the mismanagement of the company was due to me, but it was not. If Mrs. Thurber had let two or three of us alone we would have succeeded. She did what she thought best, however, I suppose, but some of the most exorbitant salaries were paid to members of the old company who least deserved them, while the principal singers—that is, those who were worth the most to the success of the company—got the least money. There was no fair apportionment of salaries. In the new company the salaries will be apportioned to the real qualifications of the singers. In the old company, of course, there was any amount of dissensions among the members about was the salary list. It is not true that the board of the chorus paid. The board of the orchestra was paid, and Theodore Thomas got \$1,000 a week. He used to say to me: 'Don't worry; somebody will pay the bills,' but I knew that the public would hold me responsible for any mismanagement. During the season of the American Opera Company last year, which lasted for 196 nights, the average nightly receipts were \$2,500. Notwithstanding the company took in \$490,000, or nearly half a million, it was a financial failure."

"Didn't somebody make money?" Manager Locke was asked, and he said:

"Somebody didn't make money. They might have made money if things had been properly managed, but the trouble was there were too many managers."

"Where are the costumes of the old company?"

"Mrs. Thurber has them. They are stored in Jersey City. Possibly ten years hence they may be sold at auction, piecemeal."

Worcester Festival.

OF the Worcester Festival, which takes place next week, the *Boston Traveller* says:

The chief works to be given at the festival have already been announced and the facts concerning their presentation, so that the official program only tells just what the filling in consists of, or rather what the miscellany is. Mr. Eliot Hubbard sings a scene from "Un Ballo in Maschera," Mr. Fred. Mahn plays Max Bruch's violin concerto (op. 26), and Mrs. M. M. Starkweather sings an aria from Verdi's "Nabucco" at the first concert, the orchestra beginning the program with Berlioz's "Carnival in Rome" overture and ending it with Mendelssohn's "Scotch" symphony.

At the second, Bruch's "Arminius." On Wednesday afternoon (the third concert) Mrs. Pappenheim sings an aria from "Oberon" and Braga's "Angel's Serenade;" Fritzi Giese plays a concerto by Vieuxtemps; the female chorus sings Schubert's Twenty-third Psalm and the orchestra plays Wagner's "A Faust Overture," three Hungarian dances by Brahms, and the lovely C minor symphony by Gade. Berlioz consumes the whole of Wednesday evening with his "The Damnation of Faust." On Thursday afternoon Mendelssohn's "Midsummer Night's Dream" music, with readings by E. F. Thompson. Mr. Thompson has arranged Shakespeare's play for public reading in connection with Mendelssohn's music, and printed the same with careful historical notes. It is a capital plan, well executed.

On Thursday night Mozart's third motet will be the only choral work. This is the gayest concert of the festival—so says tradition—and the following is the summary: After the motet: aria, "Why do the Nations?" Mr. Babcock; scherzo for orchestra, O. B. Brown (the only American composition embraced in the festival scheme); aria, Mrs. Hastreiter; concerto in E flat, Liszt, Miss Aus der Ohe; "Prize Song" from "Die Meistersinger," Mr. Alvary; cavatina, "Care nome," from "Rigoletto," Mrs. Valda; "Invitation to the Dance," Weber-Berlioz; sextet, "Lucia," to be sung by Mrs. Valda and Mrs. Hastreiter, Messrs. Alvary, Jordon, Stoddard and Babcock; overture, "William Tell." Weber's "Jubilee" overture will begin the seventh concert, when the orchestra will also play "A Night in Lisbon," by Saint-Saëns; scherzo, from Gozé's symphony in F, and Liszt's "Les Preludes;" Mr. Leopold Lichtenberg will play two short violin pieces by Wilhemj and Sarasate; Miss Clapper will sing an aria by Donizetti, and Mrs. Starkweather Proch's theme and variations. The festival closes with a performance of "Elijah" on Friday night, the 30th. An innovation this year will be an intermission at each afternoon concert.



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NEW YORK, WEDNESDAY, SEPTEMBER 21, 1887.

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E. L. ROBERTS, REPRESENTATIVE.

IT seems that our suggestion in last week's MUSICAL COURIER as to the absurd Saturday half-holiday has been adopted, for every piano wareroom in town was open for business during the whole of last Saturday. That's right; that's correct. This city's trade cannot afford to lose one month every year in order to satisfy a set of cranks. Trade cannot afford it, and that in itself ends the Saturday half-holiday.

IT is very amusing to read what a broken-down actor-singer-lecturer-journalist-manager and saloon-keeper has to say about himself in the last number of his reprint. He says: "I have been actively engaged in musical journalism in this city for nearly fifteen years." That's all wrong, my boy. You have been actively engaged in periodically "busting" in, not only journalism, but everything else you ever undertook. You are a chronic bankrupt. You amuse other people by telling them how to raise their children and your own are in Houses of Refuge or in reformatories, allegorically speaking. You have not been actively engaged in musical journalism. That's a little joke of yours, or you have lost your memory. Come, if you have no memory there are many men in this community who still retain very good ones. Come.

THE installment business should be closely watched by the dealers, who are bound to get into deep water through it unless they have a comparatively unlimited capital. And another very ugly feature of the installment business is one which creditors of piano dealers invariably must contend with when an installment debtor's affairs are to be settled up. It often happens that parties who buy a piano on such terms refuse to settle with an assignee or trustee, contending as a ground of refusal that, as the firm from which they purchased the instrument had failed, the warranty was jeopardized. This causes trouble and litigation, which in the end amount to a total loss in nearly every such case. Dealers who sell largely on installments should in the first place be careful not to make the terms too liberal or extend the payments too long; they should also insist upon a literal compliance with the contract, and if they pursue the business conservatively and on principle they can easily calculate about how much money from the installment source can be depended upon every week and month. In fact, in every well-regulated business this latter knowledge is indispensable. But the chief thing to do in the installment business is to charge a big price for the piano or organ. Put a big

profit on before you let a new instrument go out on installments; if you don't, the installment business is of no account.

A QUEER MOVEMENT IN PIANOS

IN view of the fact that J. O. Twichell, the Chicago agent of the Briggs pianos, has just received a number of Colby & Duncan pianos (see Chicago letter in this issue), the following from the *Chicago Mendicator* can be interpreted as one may deem fit:

The Detroit Music Company are a sound house. It seems that about four months ago this company purchased a large number of pianos from Colby & Duncan on four months' acceptance, with the understanding that the notes could be renewed at 6 and 8 per cent. at the expiration of that time, and until the goods were disposed of. The notes will very shortly fall due, and on account of the Colby & Duncan suspension must be paid to the assignee of that firm. Although, as we understand, the Detroit Music Company have a large number of these pianos on hand, the notes will be paid promptly when due. If Colby & Duncan had a few more customers like the Detroit Music Company they would now be better off.

These notes given to Colby, Duncan & Co. can be met if the Detroit Music Company have either the money, the bank credit, friends or pianos to raise the money, and every effort that the company make to pay these notes must be looked upon as an honest desire to uphold their credit and continue to build up their business. In itself then the fact that Colby & Duncan pianos have been received by Twichell amounts to only a passing notice, although at the present moment the sale of Colby & Duncan pianos to any dealer must attract attention; the chief reason why more than ordinary attention should be drawn to this movement in pianos lies in the justifiable presumption that these Colby & Duncan pianos were sold to Twichell, who is a cash down man, by the Detroit Music Company in order to be prepared to meet the Colby, Duncan & Co. notes.

In conjunction with this we call attention to the following advertisement taken from a recent number of the *Chicago Daily News*:

SPECIAL SALE OF CHICKERING PIANOS—FIVE NEW CHICKERING cabinet grand uprights, with the latest improvements. Our new Concert Grand. Also two uprights but little used. These pianos were taken in settlement of an account from a music dealer and will be sold at cost. W. W. KIMBALL COMPANY, State and Jackson streets.

Now, this announcement in itself would also not call for any extraordinary comment, although it would appear strange that the W. W. Kimball Company should have new Chickering pianos in their possession and advertise them as above. Taken, however, in connection with the movement in Colby & Duncan pianos, it looks as if the W. W. Kimball Company received these Chickering pianos from the Chickering agents in Detroit, the Detroit Music Company. If there were any doubt about this, the fact that the packing-boxes in which these pianos were sent to the W. W. Kimball Company had the stencil of the Detroit Music Company upon them would remove it from the minds of doubters.

The Kimball Company says in its advertisement that these pianos were taken from a music dealer to settle an account, which would signify that the house that shipped these pianos to the Kimball Company owed money to the latter and paid the debt in pianos. On these pianos consequently no money could have been raised to pay the maturing Colby, Duncan & Co. notes, or, if any, very little money could have been raised. The next question is: Did the Detroit Music Company give Colby, Duncan & Co. accommodation notes—that is, notes larger in the sum total than the value of the Colby & Duncan pianos received by them? All these things must be put together, and from them we may gather the reasons for this queer movement in pianos.

CONFINED ATMOSPHERE.

THE "confined atmosphere of the salesroom," notwithstanding Brother Fox, of the *Chicago Mendicator*, has developed some mighty healthy lungs and brains in this glorious climate of America. Here is a fellow like Fox, a man absolutely devoid of the very elementary education necessary to pass a primary examination in the public schools of Illinois, talking about the "amenities of journalism" and telling the piano and organ salesmen and the ex-salesmen, many of them now proprietors and yet, if necessary, salesmen, that because they have been educated in the narrow or "confined

atmosphere of the salesroom," they cannot appreciate the "amenities of journalism," while, as a matter of course, he can. If the source from which this ridiculous rot emanated were not considered, the men in the piano and organ trade of this country might feel themselves insulted. They might claim that it is no evidence of ignorance or narrow-mindedness to be a piano or organ salesman, and that such an occupation does not preclude the possibility with a man to appreciate or understand the "amenities of journalism," especially Brother Fox's journalism. But considering the source from which this nonsense emanated no piano or organ salesman need feel insulted. Next to Thoms, of the *American Art (?) Journal*, comes Fox of the *Mendicator*, and while the former is the king of American journalists the latter is the prince. What a royal pair! Take those two brains, ossify both, if they are not already ossified, and put them into a mortar; pulverize both with a big pestle, and when the job is completed it will be found that there is about one grain of brains in the bottom of the mortar. The best thing for both of these brilliant head-lights of journalism, so-called, to do is to become apprentices in a piano wareroom, inhale the "confined atmosphere of the salesroom," remain about five years; learn something about a piano and an organ, and get a dim idea at least of what is meant by the term music, if they can ever accomplish all this, and when they get through it will be time enough for both of them to study the "amenities of journalism," much less discuss them.

Francis W. Haines.

THE local piano trade was surprised to learn on Monday last that Mr. Francis W. Haines, of Haines Brothers, piano manufacturers, had died on Sunday evening at 7 o'clock, of paralysis, at his residence on upper Sixth-ave. He attended to business as usual on Friday, but felt bad on Saturday morning when the attack developed; his suffering continued until Sunday night, when he died. Francis W. Haines was born in London, England, May 7, 1822, and came to this country at the age of eight. His father was a shoe merchant in London. In 1840 young Haines applied for a position with Gale & Co., New York, piano manufacturers, and was accepted by them as an apprentice, from which place he gradually worked his way into the various branches of the piano-making trade. Although still a young man, he, together with his now surviving brother, N. J. Haines, Sr., started, in 1851, the firm of Haines Brothers, piano manufacturers. For thirty-six years the firm of Haines Brothers has been known in the trade and musical world of America, and outside of the trade the late Mr. Haines occupied positions of trust, the chief of which was as one of the directors of the Fifth National Bank. Mr. Haines leaves a wife and five children, several of his sons being now actively engaged in the Haines Brothers' factory. He had a large circle of acquaintances and friends, who, together with the members of the trade, will mourn his death. The funeral will take place to-day, and the interment will be in Greenwood Cemetery.

—The Monday *SM* contained the following item:

This advertisement was printed yesterday:
To whom it may concern: Be it known that Thomas Elsmore, a member of the G. A. R., J. L. Riker Post 65, who died May 20, 1887, in Gabler Brothers' piano factory, in East Twenty-second-st., of hemorrhage of the heart, was duly married on February 16, 1870, to Mrs. Elizabeth McCluskey, maiden name Miss Elizabeth Baker, by Father Pat. Laughran, of the Roman Catholic Church of the Epiphany, on Second-ave. and Twenty-first-st., in the presence of Alexander Baker and Mary Pendergrast as witnesses.

REV. DR. BURSTALL, Pastor.

Rev. Dr. Burtall, not Burtsall, knows nothing about the advertisement, but the names of the contracting parties appear on the marriage register of May 20.

Elsmore was a steady workman in the Gabler factory and died suddenly while working at his bench. He always said he was a married man and was so considered.

—Mr. Hugo Kraemer, of the firm of T. F. Kraemer & Co., has returned from a very successful business tour through the East, during which he introduced some of the firm's new styles of piano stools and scarfs, and also bringing back large orders, especially from Boston. The Kraemer stool and also the scarf factory are both running overtime to fill the large demands for goods from all sections of the country.

—Great and steady progress has been made by L. Neufeld, the Berlin piano manufacturer. He has recently made upright and grand pianos for the Melbourne, Brussels and Copenhagen exhibitions and the Royal Jubilee Exhibition at Manchester which have been highly praised by both press and connoisseurs.

—Mr. C. C. De Zouche is not any longer with the Smith American Organ and Piano Company, Boston. Mr. De Zouche is now in Baltimore.

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VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

JAMES BELLAK,

1129 Chestnut Street,

PHILADELPHIA, PA.

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

THE TRADE LOUNGER.

THE latest trade matter of importance in Boston, where I have just passed some days, is the new, complete factory of the Everett Piano Company on the corner of Albany and Waltham streets. This is the company which is jointly owned by the John Church Company, or by Mr. John Church, of Cincinnati, and Col. Wm. Moore, under whose auspices the large, practically constructed factory has been erected and will be conducted. The casework of the Everett Company is done outside of the factory, and this circumstance enables the company to turn out in the new factory 50 pianos per week, with the possibility of raising this figure to 60. Colonel Moore's views of piano construction are eminently practical and thorough, and there is no doubt that this new Everett factory will be one of the busiest spots in the Boston piano trade. The building has six stories, of about 150 feet depth each, and modern engine and boiler rooms. Ventilation, light, signals, and, in fact, all recent improvements abound in the building.

* * *

The Steinerts have completed their new addition to the wareroom corner of Boylston and Tremont streets, and now have a large and independent "Grand" room, where grand pianos only are displayed, of which about 50 are to be seen. This new "Grand" room, together with the other three rooms, makes the Steinert establishment in Boston one of the attractions in the piano trade.

* * *

This is an excellent letter to the Emerson Piano Company:

OFFICE OF CORY BROTHERS,
PROVIDENCE, R. I., August 19, 1887.

Emerson Piano Company, Boston, Mass.:

GENTLEMEN—Please hurry up our order as soon as possible. We have two parties now waiting for Style 14. We like the new style engraved panels very much. The Style 8½ mahogany and walnuts we are very much in need of. The stiff back has done the business. We find not only the sweet tone for which the Emersons have always been noted, but the much increased power. We are setting up an Emerson to-day in one of the finest residences of Newport, Style 9 walnut, and a most beautiful instrument it is. We have sold lots of Emersons in Newport and they seem to stand the climate first class. We expect to sell our last Style 14 to-day, so you see the necessity of hurrying back orders along.

Yours truly,

CORY BROTHERS.

This is only one letter from among hundreds that the Emerson Piano Company has received since placing their Style 14 on the market, and it represents the general trade opinion of this excellent piano. The Style 14 is an immense success.

* * *

I believe that Messrs. Chickering & Sons are doing an injustice to their own business and to their piano principally by not putting an end to certain claims made by S. G. Chickering agents, or rather Harwood & Beardsley agents, for the latter firm are virtually conducting the S. G. Chickering business. Here is a case of a man in one of the towns in the interior of this State who is selling S. G. Chickering pianos. In reply to a question by a caller who was looking for a piano he said: "This is the Boston Chickering, the piano man; the other pianos you speak of are made by a stock company in Boston." This thing should be stopped at once and there is only one institution that can stop it, and that is Chickering & Sons.

* * *

Sylvester Tower, of Cambridgeport, has an income of from \$20,000 to \$25,000 per annum from his real-estate investments and independent of his business. This income is applied every year to new real-estate investments, and without having considered the increase of his wealth from year to year Mr. Tower continues to and to-day does reside in the same house he occupied twenty-two years ago. The income from his business is also very handsome. He started in 1851.

* * *

The assignees of Woodward & Brown, Boston, are slowly settling up the affairs of the bankrupt firm, whose future prospects as a stock company under an expected reorganization do not seem very bright at present.

* * *

The Henry F. Miller & Sons Piano Company have been advertising the fact that the Miller artist grand has within a few years been heard in concerts in Boston, New York, Philadelphia, Cincinnati, St. Louis, Indianapolis, Chicago, Milwaukee, Detroit, Cleveland, Buffalo, Montreal and other cities. This is an imposing statement, but investigation shows that the Miller artist grand has been played in the above-named cities and in smaller cities and has left a lasting impression on the musical society of these various communities. The record that

has been made is remarkable from different points of view, for not only has the Miller house by means of this artist grand introduced and repeatedly shown its capacity and capability as a manufacturing institution where concert grand pianos can be produced for artistic use, but it has by this means introduced to a class of musical people who have only limited opportunities to hear good music a form of musical entertainment which is instructive in its tendency, namely, the piano recital, and in connection with the recital the Millers have of course introduced the artist himself who plays it. The whole work done is far-reaching and will have great results.

* * *

The firm of Vose & Sons are turning out a very large number of pianos weekly, which indicates that the report that they are doing a heavy trade is true.

* * *

The new wareroom of Hardman, Peck & Co. is the big talk among the piano men this week, the place having been crowded with visitors ever since the opening. It has become, as prophesied, a Fifth-ave. attraction, and will give the Hardman piano a retail boom and a local prestige which will be a source of large profit and which will reflect healthily upon its wholesale trade. In addition to the extent and appearance, the most important attribute of a piano wareroom has been embodied in that of Hardman, Peck & Co.—I refer to the acoustic quality these warerooms possess. Although the depth is 145 feet, yet a piano played at one end of the room can be distinctly heard in all the nuances at the other end. I suppose that the retail trade here will be affected considerably by the Hardman piano in the future.

* * *

I said that N. W. Cross & Co. were indebted to Kroeger & Sons between \$5,000 and \$10,000. That statement is denied, but in the same breath it is said that Cross owes Kroeger between \$6,000 and \$7,000. I guess I am about right.

An enthusiastic agent has published the following on the Wilcox & White organ:

The Wilcox & White organ they say is first rate, But there's nothing surprising in that; There are thousands of folks who this fact do relate, And there's nothing surprising in that. There are organs of shoddy, and victims they find, Because of low prices, which are but a blind, But when people play them no music they find, And there's nothing surprising in that; True merit will always succeed in the end, The truth it's no use to combat, The "Wilcox & White" is "A No. 1," And there's nothing surprising in that.

* * *

The affairs of the McEwen Company are still *in statu quo*, although the change predicted will not be delayed much longer. Mr. McEwen will not go out of the piano business, no matter what happens; of that I am quite sure.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
145 STATE-ST.,
CHICAGO, September 17, 1887.

NO new developments have occurred in the N. A. Cross & Co. affair. Mr. R. W. Cross is now in New York and Mr. R. H. Day is apparently still hopeful that arrangements can be made that will allow them to continue their business, but at present the stock is still in the hands of the sheriff.

Mr. J. V. Steger, of the firm of Messrs. Steger & Sauber, started in business just a little over six years ago with the Sohmer piano, which at that time was comparatively unknown in this city. Mr. Steger by his consummate tact and ability has made for this instrument an excellent reputation and also for the Krakauer piano, which he has handled in large numbers since assuming the agency, having placed these instruments in the houses of some of the prominent families of this city and the surrounding towns.

The warerooms of this young and prosperous house are well situated on Wabash-ave., just south of the famous dry-goods palace of Walker & Co., are extensive, and a fine stock to select from can always be found on hand. There is no doubt, should the same ratio of success attend their efforts in the future, that this house will become one of the leading ones here; they have lately fitted up a very handsome office in red oak, which is a great improvement and gives a business-like appearance to their warerooms. Mr. Steger is an excellent salesman and has a large number of friends and acquaintances, and has the happy faculty of impressing his customers so thoroughly that they usually are willing to adopt his views and take whatever instrument he recommends. A very fine Sohmer was just shipped to Mr. M. Lesem, San Diego, Cal. This simply shows that Chicago is becoming

more and more cosmopolitan, and, like New York, will deal with all parts of the country.

The Shoninger Company have sold more pianos at retail from the 1st to the 15th of this month than any full month since they opened in Chicago (except last December). Tony Anguera is correspondingly happy.

Mr. Louis Grunewald, of New Orleans, passed through here on his return home. He placed a large order for the Shoninger goods before leaving.

Mr. Carl Hoffman and family have been in the city this week. Mr. Hoffman has always a good word to say of the Sterling pianos, and says he is constantly increasing the demand for them, and will undoubtedly handle a goodly number of them the coming year.

Mr. Edward Behr was in the city; he goes to Milwaukee, Omaha, points South, and will return via Chicago.

The firm of McKelvey & Metcalf, of Munroe, Wis., have dissolved, and are succeeded by Van Wegener & Metcalf.

We know of a good house, whose instruments are easy "sellers," who wish a first-class traveling man—this means first class. Applicants may address this office in strict confidence.

Messrs. Wm. H. Bush & Co. report an exceedingly gratifying state of trade, both wholesale and retail. Their new grands, which they expected to have ready to show in the exposition, are delayed on account of some small details, but they may show them before the close of the exposition.

Messrs. A. H. Rintelman & Co. are exhibiting at the exposition two Behning grands and a number of beautiful Behning uprights, the only other noticeable features there being a small grand made by Messrs. Julius Bauer & Co.; a very fine Knabe baby grand, exhibited by Messrs. Reed & Sons, and a new small grand, and the first one we have seen in Chicago made by Messrs. Wm. E. Wheelock & Co., of New York.

Messrs. C. A. Smith & Co. report a lively wholesale trade and plenty of orders ahead.

Mr. J. O. Twichell has been getting in quite a number of Colby & Duncan pianos.

American Pianos.

THE development of all the industrial enterprises of the United States has not only been a source of surprise to Europe and America itself, but has amazed all the political economists who have paid any close attention to this, one of the most wonderful phenomena of the latter part of the century; for it must be remembered that only since the close of the civil war have the industries of the country assumed their present great proportions. What has been produced by the handicraft of Americans has by this time been seen, admired and purchased in all portions of the habitable globe, and were it not for certain restrictions and laws, the merits or demerits of which it is not in this place to discuss, there is no doubt but that many articles made in the United States, and only occasionally seen now in foreign lands, would become favorably known in all directions.

No doubt the American piano, one of the great artistic industrial representatives of this country, would have made more rapid progress for recognition in foreign lands than it has in the past on account of restrictions imposed upon it, for from a musical and necessarily an artistic point of view the American piano is the model instrument of its kind made at this day.

In the first place, in tone it surpasses in brilliancy and volume any European instrument. In touch it has succeeded in becoming the favorite of every competent living artist of prominence in Europe and America, and in outward beauty and design there is no comparison to be made between the heavy, often top-heavy, clumsy cases made in other countries and the graceful and attractive cases made in the United States.

There are, as a matter of course, many large and important piano manufacturing institutions in this country.

The city of Boston having a claim to several very large companies, which is a recognized musical centre, hundreds of pianos are made every week. One of the leading piano-manufacturing firms is the Emerson Piano Company, of Boston, in which city they have an enormous factory building, which turns out from 75 to 100, and frequently more than 100 pianos per week. This company has been established since 1849, or nearly forty years, and during this time thousands and tens of thousands of Emerson pianos have been made, sold and played upon in all sections of the globe. The satisfaction given by these instruments to musicians, teachers and piano players generally is the foundation of the success of the Emerson Piano Company, and upon this foundation is built the superstructure of to-day, which consists of an enormous piano trade and a permanent reputation.

Uprights, square and grand pianos are made by the Emerson Company, all of the latest style of cases, and in the fancy woods now so generally used in the case construction of pianos. All the latest improvements are applied to the Emerson pianos, in combination with the best material and highest grade of workmanship, and a complete warranty is issued to every purchaser of an Emerson piano.—*Panama Star and Herald*.

—There are two safes in the office of Davis Brothers, Savannah, and one of these was blown open recently by a couple of New York burglars, the door being thrown ten feet distant by dynamite, the concussion being muffled in some way or other. The untouched safe contained \$600, while the one that was blown open contained \$20 in change, which, together with \$500 worth of gold pens and other gold goods, was stolen. One of the burglars was caught, and \$200 worth of goods, which he had left at the express office, was recovered.

Trade Notes.

- H. M. Brainard, of Cleveland, is in town.
—S. S. McIntyre, Clay Centre, Kan., has sold out.
—Mr. Rhodus, of Rhodus & Tempsky, San Antonio, Tex., is dead.
—C. C. Briggs, Jr., of Boston, was in town on important business last Saturday.
—Mr. Charles Keidel, of Wm. Knabe & Co., Baltimore, was in Boston last week.
—Händel Pond, of the Ivers & Pond Piano Company, Boston, was in New York last week.
—Mr. J. H. Williams, with Davis Brothers, Savannah, is in town, and will spend a few days here and in Boston.
—Thomas Metz can be found in the future in the new retail wareroom of Hardman, Peck & Co. He assumed his new duties on Monday.
—F. M. Grow, of Rutland, Vt., who was burned out, was fully insured. All the pianos and organs were saved and he now occupies a new store.
—Mr. Geo. McGloughlin, of the Smith American Organ and Piano Company, Boston, finished his well-earned vacation yesterday. He spent it at Plymouth.

The piano-manufacturing firm of Evans Brothers & Littler have removed their establishment from London, Ontario, to Ingersoll, Ontario, about twenty miles east of London, where they have a large factory and the very best facilities for piano manufacturing.

The firm of Engelbrecht & Thompson, of Binghamton, was dissolved at the request of Mr. Engelbrecht, who sold his interests to Mr. P. Thompson. Mr. Engelbrecht is working with Mr.

Thompson, as business is very brisk and he is desirous to help his former partner. Mr. Engelbrecht is now seventy-five years old and worked here fifty years ago with Stoddard and also with Nuns & Clark.

—Business with James Bellak, of Philadelphia, has been unusually brisk. He has been selling large numbers of Chickering, Gabler and Style 14 Emerson pianos lately, and feels correspondingly happy.

—THE MUSICAL COURIER offers its congratulations to Mr. B. Fischer, of J. & C. Fischer, upon his marriage to Miss Ann Maria Dunnell, which event took place on the 8th inst. at the Church of the Holy Spirit, Madison-ave. and Sixty-sixth-st.

Chat About Music-Boxes.

THERE is a great demand for musical boxes from China," said a dealer. "The Chinese are passionately fond of them, and at a festival a Chinaman who can afford it carries a music-box in each pocket."

"What music do they like best?"

"All Chinese music; they will have no other. The sweetest strains from 'Trovatore,' 'Mignon' and 'Faust' are as sweet bells jangled out of tune to a Chinaman. We have to employ men who can reduce the Chinese music to written notes, and from this as 'copy' the music-box is made. We have to make up a different set of tunes for every country. If we should send boxes to France that played 'Nellie Grey,' 'Way down upon Suwanee River,' 'When You and I Were Young, Maggie,' or 'Sweet Bye-and-bye,' we should get them back quick enough."

National airs are the first tunes chosen, then the popular tunes, then selections from famous operas. Scotch tunes, except 'Auld Lang Syne' and 'Bonnie Doon,' are difficult to render effectively by a music-box, and they are rarely used. The great expense in the manufacture of music-boxes arises from the necessity of changing the tunes, discarding that are tiresome, and substituting the latest and most popular. But sit down while we talk."

The writer took a seat, and the strains of the "Farandois" from "Olivette" floated from beneath the chair.

"Have a cigar?" He turned a cigar-stand and there came out of it the air of the drinking song from "Girofle-Girofle."

"This is the picture of our Swiss factory."

"As the album was opened there came out of it an air from "Fra Diavolo."

"Will you take a pinch of snuff?"

"As the lid was raised there was a whisper of "Should auld acquaintance be forgot?"

"We have a customer who has a music-box attachment to his front door, and his visitors are always greeted by a tune. A music-box can be concealed in a very small compass, and one of the reigning demands is for articles that contain them as to create pleasant surprises. Dolls, clocks and books are provided with them. Nearly all of the music-boxes are made in Sainte Croix or Geneva in Switzerland."

"The principle of manufacture is simple. The different parts comprise a brass roller studded with fine points of the hardest steel, a steel comb, the teeth of which give the points a slight revolution motion, a cylinder and a fly-wheel or fan to regulate the revolving motion. The music has at first to be arranged by a thorough artist. The cylinder which comes from the machine shop is then placed in the hands of a woman, who, with the aid of the music and a very ingenious machine, marks the places on the cylinder where the points are to be inserted. Another person drills all the little holes, and another inserts the points. The cylinder is then filled with molten cement and then placed on the lathe and revolved quickly. The cement adheres to the inside surface and thus holds the points. A hole is left in the centre of the cylinder for the axis. The points are then filed down so as to be of equal length. The comb is tuned by a tuner who first files the teeth, without excessive care, to give them the proper flexibility, and then files them near the base to give them a tendency to open the spaces. The operation of fastening the cylinder and comb to the bed-plate requires much accuracy, so that the points of the cylinder and comb will exactly meet. A woman following the music then bends the points on the cylinder slightly forward in order to secure more strength, but more especially to make the chords drop simultaneously and cause the runs or roulades to be played evenly."

"Size in music-boxes increases both their volume and their richness in tone. A cylinder ten inches long can be made to play six, eight, ten or twelve airs well; but it will play six or eight airs better and with more sweetness and harmony of sound than it can be made to play a greater number. The reason of this is that more points on the cylinder and more teeth in the comb can be used for each air if there are fewer airs. The space between the teeth decreases with the number of airs. If the cylinder is increased in diameter the airs may be prolonged."

"How long does a music-box last?"

"It is like a watch. It will last a lifetime if it is good to begin with, and is treated well and with care. Most owners of music-boxes object to using them except for company. The fact in a music-box should be used every day, just as a watch should be wound up every day.—*Jewelry News*.

LOUIS BLUMENBERG,
Solo Violoncello. Address MUSICAL COURIER, 25
East 14th Street, New York.

EMILIO BELARI,

Tenor and Professor of Singing.

Rapid development and perfecting of the voice by the application of the modern method based on the laws of acoustics and vocal physiology. The only professor in America who has educated twenty-one pupils now singing with success in the principal theaters of Europe and America. 123 West 39th Street, New York.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-First St., NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

WE MANUFACTURE —

Grand, Upright and Squares.

Over 20,000 now in use.

BUY THE OLD RELIABLE BRADBURY PIANO.

ESTABLISHED 1854



SWEDISH
PAPERS
PRINTED
BY
W. K. ROGERS

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Waterrooms and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

COLOGNE, Unter Goldschmied 38.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand & Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.



INTERIOR OF PARLOR GRAND.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for TONE AND TOUCH.

Artistic Cases in any Style to order, with strict correctness guaranteed.

Pianos Varnished for the United States.



GRAND CONCERT UPRIGHT. GERMAN RENAISSANCE.

The U. S. Supreme Court Decides in Favor of the Celluloid Co.

WE herewith give in full the opinion of Justice Gray, of the United States Supreme Court, in favor of the Celluloid Company:

OPINION OF THE COURT.

SEPTEMBER 7, 1887.

GRAY. J. Pyroxyline, otherwise called nitro-cellulose, or gun-cotton, is made by subjecting a fibrous material, such as paper or cotton rags, to the action of nitric and sulphuric acids. Celluloid, or zylonite, is made by combining pyroxyline with a solvent of camphor and alcohol, and passing the compound through heated rollers into the form of rough sheets or slabs. The evidence clearly establishes that in the state of science and knowledge, before the experiments and discovery of Hyatt, no one had been able to form a massive rectangular slab or block of celluloid; and that the attempt to form such a slab or block was attended with very great danger, on account of the explosive character of the material.

The improvement of Hyatt, as described in his specification, consists in piling a number of rough sheets of celluloid upon a grooved plate in a chase or mold; subjecting the celluloid to heat and great pressure by which it is solidified into a single compact rectangular slab, and portions of it are forced into the grooves; then cooling it, so that it shrinks, and those portions operate as clutches to hold the slab firmly in place; then planing the slab into sheets; and finally stretching these sheets upon a frame to prevent their wrinkling or warping while drying.

Notwithstanding some phrases which, taken by themselves, might admit of a broader construction, it is quite clear, upon a view of the whole specification, that the apparatus and process patented are limited to the manufacture of celluloid and those kindred compositions, the base of which is pyroxyline, which under the influence of heat become plastic, and can be pressed into new shapes without being reduced to a liquid; which shrink in cooling; and which can be planed into sheets, but which are with difficulty held in place to be planed. A few quotations from the specification will put this beyond doubt. The specification begins with the statement that "the invention relates to an improved apparatus and process for the manufacture of sheets of plastic composition, and in the present instance is applied to the material known as celluloid." It presently afterward declares that "the objects of the invention are accomplished by causing the union in a single slab of a number of sheets or pieces of celluloid." It emphasizes the fact that "unseasoned celluloid, when heated above 150° Fahrenheit, becomes plastic, and can easily be manipulated so long as it is warm, but becoming cool it hardens, and while losing its caloric has a slight tendency to shrink." In describing the operation the specification states that in the first place "the requisite number of sheets of celluloid are superposed, one above the other;" that, on applying the heat from below, "the lower stratum of the celluloid is first heated and solidified," and "the lower surface of the celluloid" becomes plastic; that "the celluloid," upon afterward applying the heat from above, "becomes plastic, and under the pressure is solidified into a single compact slab;" that the subsequent cooling "chills the celluloid, whereupon it hardens in place;" and that on being exposed to the air, "the celluloid shrinks somewhat." It further states that the operation of planing is effected by securing "the plate carrying the slab of celluloid" upon the bed-plate, and causing the latter to move so as to bring "the material secured upon the plate" against the edge of the plane; and lastly, that "the sheet of celluloid" is placed upon the drying frame. And each of the claims, although it does not mention celluloid by name, but uses the general term "material" or "plastic composition," yet, by the words "substantially

as set forth" or "for the purpose specified," refers to the description in the specification, and is limited accordingly.

It is equally clear that the specification and claims are limited to an apparatus and process in which the plate on which the slab of celluloid rests has grooves or depressions into which portions of the celluloid may be forced, and which may thereby aid in holding down the slab as it shrinks in cooling and while it is subjected to the action of the plane. The specification, at the outset, states that a principal object of the invention is "to hold the slab of material firmly upon the surface sustaining it, pending the operation of shaving or planing it into strips;" and that this object is accomplished "by causing the union in a single slab of a number of sheets or pieces of celluloid, this being effected by means of pressure and heat, which contemporaneously amalgamate the sheets into a slab, and also force portions of the under side thereof into channels or inclined grooves in the surface upon which the slab rests, which grooves are so arranged that, upon the hardening and shrinking of the material, the portions thereof in the grooves operate as a series of hooks or crutches to retain the slab in place." It first describes an apparatus for doing this, in which the middle of the upper surface of the plate is a slightly raised boss, wholly covered with grooves and intermediate ridges or elevations, and the grooves on either side of the central vertical longitudinal plane of which incline inward and downward toward that plane; and it afterward, near the end of the descriptive part, adds that "the purpose of retaining the slab in position may be effected also by vertical apertures in the plate, or, in fact, apertures or elevations of any order, in or upon or about which the plastic composition can be forced, and there permitted to harden, the essence of this element of the invention being to affix a plate (slab) of plastic composition upon a plate immovably by combined heat and pressure and subsequent cooling." The claims are equally limited, either by express mention of the grooves, depressions or apertures in the plate, or by reference to the previous description.

The patent, so construed, sets forth a new and useful invention. It describes a process by which a mass of crude celluloid may be held down firmly upon a plate, taking advantage of the tendency of the mass to shrink while cooling to assist in holding it down; then heated gradually and under great pressure, so as to expel all air and gas, and afterward cooled, and, before it has become quite cool and hard, planed or cut into sheets; and those sheets then stretched upon a frame so that they may dry smoothly. All processes previously known were not only attended with great danger, but left the material more or less spongy and porous, and therefore not fit to be used for so many purposes. Hyatt, by the process described in his patent, was the first to produce a large, hard, tough, compact, homogeneous slab, more durable, susceptible of a better polish, and capable of a greater variety of uses. The result is a new product, differing from any known before, not merely in degree of usefulness and excellence, but, in kind, having new properties and uses; and, according to all the authorities, a process producing such a result is the proper subject of a patent, although some or even all of the parts of the machinery or apparatus used are not new. *Corsing v. Burden*, 15 How, 242, 267; *Smith v. Goodyear Dental Vulcanite Company*, 93 U. S., 486, 494; *Cochrane v. Deener*, 94 U. S., 780, 788; *Tilghman v. Proctor*, 102 U. S., 707, 729-736; *Pennsylvania Railroad v. Locomotive Engine Truck Company*, 110 U. S., 490, 494, 495; *New Process Fermentation Company v. Maus*, 122 U. S., 413, 428; *Cannington v. Nuttall*, L. R. 5, H. L. 305; *Smith v. Goldie*, 9, *Cana Sup. Ct.*, 46.

The holding the crude mass of celluloid down firmly upon a grooved, indented or perforated plate, the heating and cooling it under pressure, the cutting it, while still warm and plastic, into sheets, and the stretching of those sheets on a frame so as to dry smoothly, are successive steps in one process, the purpose and effect of which are to produce sheets of celluloid of a size and quality not before obtainable. The case is thus distinguished from *Beecher Manufacturing Company v. Atwater Manufacturing Company*, 124 U. S., 733, cited for the defendants, and the cases there referred to.

Hyatt's patent being for a process, the modifications in some particulars of the apparatus used by the defendants are important.

Although the defendants have not made such grooves in the iron plate on which the slab of celluloid rests as are specifically described in the patent of Hyatt, they have used an iron plate perforated by holes with screw threads, with plugs of zylonite screwed into those holes, and depressions left around the heads of those plugs, into which portions of the slab of celluloid are pressed. The pressure not only welds the slab of celluloid to the celluloid plugs, but it forces portions of it into the apertures around the heads of the plugs. The evidence leaves no doubt but that the defendants intended and expected by this contrivance to take advantage of the tension of the celluloid while cooling and shrinking, and that they accomplish that result.

The facts that the defendants apply the heat first from above and afterward below, while the plaintiff applies the heat first from below and afterward from above, and that the sides of the defendants' chase or mold are not, like those of the plaintiff's, made hollow for the purpose of containing steam, do not constitute any substantial difference in the process used by both parties. The case in this respect falls within the principle of the decisions of the Supreme Court in *Tilghman v. Proctor*, 102 U. S., 707, 730, and of this court in *Standard Measuring Machine Company v. Teague*, 15, *Fed. Rep.*, 390.

Decree for the plaintiff.

Cora Tanner's Piano.

COLONEL SINN'S WIFE IS ANXIOUS TO FIND WHERE SHE STORED IT.

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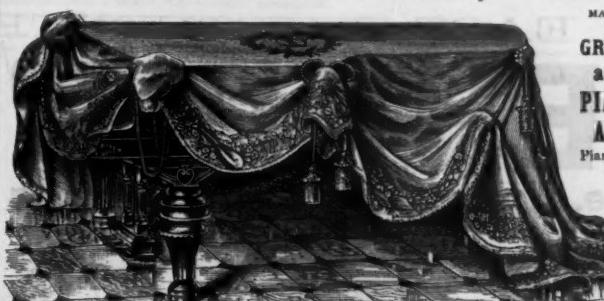
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